



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



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THE SALON SCENE

Editor: Ivor S. Shepherd

Production: Les Luckhoff

FRONT COVER:

"EBB TIDE" by Jack Petzer.

Taken at Costa de Sol in Mozambique, the negative of this shot of a Felluca was worked on until it was possible to produce the high contrast print as shown. So far this has been hung in four Salons.

FOCAL PLANE:

Having got the first Editorial attempt off the ground, it suddenly dawned on me whilst reading June News & Views, that an Editorial was something an Editor was supposed to produce everytime the magazine came out. (You can take my word for it, it was a thought that definitely had impact, as, after lifting myself off the floor...) Then the silver lining appeared; if this was a daily newspaper, an Editorial would have to appear every 24 hours. (No wonder some of the Editors produce such bilge every fourth day. Your cheerful thought is that the bilge can only possibly arrive from here once a month). To work.

If someone didn't get the message, after reading last month's "Executive Suite" we are quite prepared to try again next month. It is pretty obvious there are areas in P.S.S.A. which are just crying out for improvement. It is equally obvious that the Executive aren't dragging their feet in their efforts to achieve that improvement. What might not be quite so obvious, is this. Each and every one of the Executive are, in fact, volunteers. They are not "full time" committee men, they have to earn a living whilst running P.S.S.A. Executive. (I'm not a "volunteer", I'm an "impressed" subject).

Therefore, assistance of any kind is always appreciated. Not everyone has the time, nor the inclination, to sit on committees, boards, or other governing bodies. Thank goodness for that trait in human nature, "One man's meat.." or life would indeed be a bore. The point therefore, is that to achieve what is intended, we need a magazine that eventually, will run to colour layouts, more pages, perhaps a larger format, in fact, there are dozens of possibilities, and dozens more intentions.

BUT.... (in fact there is always a but, "I'd definitely help but I'm leaving for the USSR moon shot in the morning) to get to this stage with the magazine, we need a mag. that is AT LEAST self-supporting, but ideally slightly profit making. And this means income from advertising. If anyone can arrange advertising subscriptions for P.S.S.A. News and Views it would

be tremendously appreciated. As the magazine has a country wide circulation, with a remarkable reach regarding the photographic public, the Photographic industry could well benefit greatly from adverts. in News and Views. A scale of rates is given elsewhere in the mag. with yearly rates to be negotiated. (Don't go completely crazy, we need only 20 pages of adverts and then the other 20 pages can be used for "literature" (?), etc.)

I've been told that the response to the above will be zero. Could be, but it's worth a try. And there has been a response to other appeals last month. Let's hear from you out there.

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EXECUTIVE SUITE

The Port Elizabeth "Congress '74" is well on the way to the final stages of organisation and the programme will be listed elsewhere in this issue - a rather well balanced programme of practical photography, lectures, demonstrations and plain "sightseeing". P.E. have, as usual, excelled themselves and everyone is looking forward to an enjoyable get-together.

A proposed scheme whereby P.S.S.A. have a tie made, (brooches for the Ladies), to be sold by P.S.S.A. to photographers who produce documentary proof that they have achieved Beret or 5 star standard in their clubs. Naturally standards will vary, but at least you will be able to recognise other photographers, at get-togethers, who have worked and succeeded in their clubs. What do the readers think of this idea? (And don't be afraid to write in about your views).

Without wishing to appear too optimistic, (and before the subscriptions and levies for 1974-75 come in), I think we can safely say we have turned the "financial corner" and are beginning to build up a cash balance. At this stage I feel it is appropriate to pay tribute to Ernie Kohn, who has provided P.S.S.A. with storage and office space at no cost and, more important, has kindly provided us with the use of one of his typists,

free, gratis and for nothing. We cannot impose on Ernie's generosity for too long but in the meantime Ernie has helped us get back on our feet. (When our soles wear through we'll definitely be back on our feet). To top it all, Ernie has been acting as Secretary, sending out accounts, replying to letters, etc, etc. - this kind of quiet dedication to P.S.S.A. is what I have come to expect - and receive - from the Executive members and I sincerely hope that I (and you), never reach the stage where we take this kind of attitude for granted.

The Executive were pleased to observe the enthusiastic way in which the new Editor, Ivor Shepherd, has tackled his new job. I think Ivor will keep us all on our toes but how about keeping him supplied with photographs of club activities and letters and articles? Editors thrive on controversy.

(Editor's Note: Careful Les, not too much praise yet; the wage review comes up next month).

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CONGRESS '74

As promised, the information on Congress has arrived. (Thanks Barrie). Firstly, the P.E. boys have organised an S.A.A. Air/Hotel plan for P.S.S.A. members. (If you aren't a member, you'll find that membership plus the following charges will be much cheaper than simply arriving as a non member).

The following includes air fare and a six night (seven day) stay, (bed and breakfast) at the Holiday Inn, Port Elizabeth. (If you have time to eat lunch and dinner I'll be very surprised).

From Kimberley and/or Bloemfontein:
R75.00 (Seventyfive rands)
From Cape Town:
R77.00 (Seventyseven rands)
From Durban:
R78.00 (Seventyeight rands)
From Johannesburg:
R88.00 (Eightyeight rands)
From Windhoek:
R138.00 (Onehundred and thirtyeight rands).

I don't see how you can afford NOT to go? And an S.A.A. spokesman told me that the top "dollies" will be on the P.E. flights when the P.S.S.A. folk are aboard. (If that doesn't worry you, you haven't seen Jenny yet).

Secondly: P.S.S.A. have made arrangements for a reduced fare plan with S.A.A. It will either be a 15% or 20% reduction on the fares, depending on how well we talk on your behalf. (You'd better start winding up Ernie). So anyone interested in going down to P.E. but not on the packaged deal, write to P.O. Box 2007 and we'll arrange for bookings on S.A.A. But write now, not in October. And those who intend writing in in November, forget it, Congress will have been over for a month. We'll need the information regarding bookings by mid-August latest. (I'm offering odds come September 30th someone will write in asking about air bookings. Any takers?)

FINALLY: Programme:

8th October, 1974:

2.00 - 5.00 p.m. Registration.
6.00 p.m. Civic Reception and Official Opening.

9th October, 1974:

9.00 - 9.45 a.m. Completion of Registration.
10.00 - 11.00 a.m. Lecture - Ross Ashington on DERIVATIONS

tea interval

Congress Photograph

11.30 a.m. Lecture - Bruce Mann on PHOTOGRAPHIC MAKE-UP.

lunch:

2.00 p.m. Tropical House, Snake Park and Oceanarium.
8.00 p.m. Slide Series: Rev. Pearce.

10th October, 1974:

Apple Express to Loeis; Braai vleis - models - return by Coach - Visit Maitland area.

8.00 p.m. Fellows and Associates Show.

11th October, 1974:

9.00 a.m. Annual General Meeting
11.30 a.m. Lecture - Roy Johanson: CINE PHOTOGRAPHY TODAY.

lunch:

11th October, 1974 (Contd.):

2.15 p.m. WORKSHOP: Prints, Slides and Cine.
4.15 p.m. Underwater Photography by Ricki Shick
Directors Dinner and Board Meeting.
8.15 p.m. Trade Exhibition: Specialised Equipment.

12th October, 1974:

8.00 a.m. Visit to the University Campus.
tea interval
11.30 a.m. Lecture by Eric Walker: PUTTING COLOUR INTO GLASS
lunch
2.00 p.m. Lecture: by Mike Boutall PHOTOGRAPHY OF THE FUTURE: reply by Ted Jones.
7.00 p.m. Fellows and Associates "Get-Together"
8.00 p.m. Banquet.

Well, there is something there for everyone. (I'm booking now for the Campus visit).

And to round the whole thing off, here's the membership rates for P.S.S.A.

Note: Joint Members pay a R2.00 entry fee (which includes for supply of two lapel badges)

Other members pay a R1.00 entry fee (which includes for supply of one lapel badge)

Ordinary Member: R4.80 per annum.

Subscriber Members: R3.60 per annum.

Joint Members (Husband and wife): R5.40 per annum.

For further particulars write to The Secretary, P.O. Box 2007, Johannesburg, 2000.

A few members have asked me to list the Hotel charges at the Holiday Inn in P.E. I have already listed the Hotel/Air Booking Plan, and have mentioned that a 15% or 20% reduction in air fares may be available for a block booking through S.A.A. by P.S.S.A. Today I telephoned Mr. Rod Rogan, Holiday Inn Manager, and he gave me the following rates as a special for P.S.S.A. members:

Rates for Full Board, i.e. Dinner, Bed, Breakfast and Lunch (per person per day)

Double Room: R9.00
Single Room: R11.00

Rates for Dinner, Bed and Breakfast.
(per person per day).

Double Room: R8.00
Single Room: R10.00

If you require accommodation only at the Inn, please write to Mr. Rod Rogan, Holiday Inn, Port Elizabeth and book the required accommodation. Mention should be made of P.S.S.A. and the telephone conversation between Mr. Rogan and the Editor, Ivor Shepherd. Please do the bookings as soon as possible as there is a Public Holiday during that week, the 10th October, 1974.

Would you please note that all rates are subject to alteration without prior notice.

ADVERTISING RATES

Outside Front Cover: R55.00 per issue
Inside Front Cover: R50.00 per issue
Inside Full Page: R35 - R30 per issue
Outside Back Cover: R50.00 per issue
Inside Back Cover: R45.00 per issue
Inside Half Page: R20 - R15 per issue
Yearly rates on enquiry.

CHANGE OF ADDRESS

If anyone knows of a member who has recently changed his/her address, please write in and let us know. It's no good directing this to the member who has moved, he/she won't be getting News and Views anyway. The information will be passed on to the correct department.

HUMOUR IN PHOTOGRAPHY

A few months back a well-known photographer was heard to say he'd done just about everything there was to do with a camera. (Those present were inclined to agree as this is one very good photographer). The following seemed very appropriate to that occasion.

"YOU'VE REACHED THE TOP IN P.S.S.A. WHEN"

- (a) Your trousers fall down when you are receiving your Fellowship award at Congress and no one laughs. (Men only, of course).
- (b) You turn down the opportunity to lecture on the main night at Congress as you want to stay at home and listen to your new stereo records.
- (c) You move to another town and your local club winds up and disbands.
- (d) You go out to lecture at other Clubs and you don't bother to wear a tie.
- (e) You've got a gadget bag that holds four cameras and you wear another three around your neck.
- (f) You go out on field trips with your club and don't even bother to bring along a camera.
- (g) You don't use an exposure meter when shooting transparency film.
- (h) A lady member stands and offers you her chair at the tea break.
- (i) The Club Chairman brings you your tea and two biscuits at the tea break.
- (j) At the Club portaiture workshop everyone moves to make room for your camera and tripod.
- (k) Models phone you asking to be photographed.
- (l) You scratch another photographer's slide and he says it doesn't matter.

"YOU'RE ON YOUR WAY OUT IN PSSA WHEN..."

- (a) they hang your latest print upside down.
- (b) the judge refers to your latest experimental slide as just another re-

cord shot.

- (c) you have to mount your colour prints on a 20 x 24 mount to get sufficient impact.
- (d) the current club judge asks you who you are.
- (e) you start printing 6 x 8's to save money.
- (f) a prominent photographer asks you to take his passport photograph.
- (g) your wife thinks your latest batch of prints are "just lovely".
- (h) you print your latest neg. on Grade 2 paper for 20 minutes and still get an underexposed print.
- (i) you print through the back of the paper by mistake and then say it's the effect you were trying to achieve.
- (j) you arrive at the Club to judge and find only the Committee have turned up.
- (k) you buy a new R600 enlarger and a R350 colour analyser and your prints still have a magenta cast.

Any similarity to any person or persons is strictly co-incidental.

With acknowledgement (and apologies) to "Camera", the New Zealand Photographic Society's magazine and author Rex Wilms-hurst.

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TRANSPARENCY CORNER

..... Les Luckhoff.

Once more I have to report on a most fascinating trip to a completely unspoilt, although very civilised part of the world and one which lies almost on our doorstep..... Angola.... so far untainted by tourism and yet providing some of the most exciting scenery I have ever experienced.

As previously mentioned I have organised Safari trips to Okavango on behalf of the Wild Life Society and these have proved

so successful that it was decided to go further afield. This year there are an average of 4 trips, of two landrovers each, going to Okavango every month and these are fully booked until the end of the season. This is why it was decided to venture as far afield as Angola.

August and September will see two safari trips each month to Angola and those who are booked for the trips are to be envied; I enjoyed myself tremendously last month. We were away for two weeks, travelling 2,000 miles (3,200 kms) by landrover, having first covered the 8,000 kms. to Luanda by air. Our visit included places of historic interest, game reserves, scenery of unbelievable beauty, with a few days at the coast to end the whole scene. Perhaps I'll write a couple of articles about this trip should the Editor think it would be of interest to the readers.

The unfortunate part of the safari was the fact that the exposure meter of my new Nikon F2 went on the blink - but thanks to the helpful co-operation of Mr. Els of Agfa Colourlab who organised prolonged development of the film, I was able to salvage a few shots. Regarding the Slide Series Competition for Clubs which is held each year at Congress, I wonder whether we'll get the entry we hope for? The rules for this competition are given elsewhere in this edition, but so far I haven't heard of any clubs making an all-out effort in this direction. I guess like most Salons' the entries will pour in at the last minute.

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CLUB SLIDE SERIES COMPETITION

- a) Entries will be accepted from either a club or from individual club members - however, entries are limited to one per club.
- b) Entries are restricted to clubs affiliated to P.S.S.A. or members of P.S.S.A.

- c) Series to run for a reasonable time, but not to exceed 15 minutes.
- d) Any subject may be chosen.
- e) The tape recording accompanying the series should be recorded at 3 $\frac{1}{2}$ fps on 1 or 2 tracks. All other tracks must be clear. Instructions as to speed, starting point, tracks, etc, must be given, and if possible impulses for slide changing should be recorded; otherwise script with slide changes should be included. Cassette tapes will NOT be accepted.

A script must be provided whether impulses are used or not, as sometimes impulses are not effective and in this event manual changes would have to be made.

Audible sounds, e.g. glass struck with spoon etc, will be accepted but please note that these are far from desirable.

- f) Include a 50c postal order for return postage and also an addressed return label.
- g) Do not pack slides with materials such as sawdust, plastic chips etc, which may stick to the glass or the slides.
- h) If rules are not adhered to, the series will be automatically disqualified.

NB. Owing to the diversity of equipment required, series using dual projection or fade techniques will not be accepted this year.

The series will be projected at this year's Congress and the winning series will be selected by the audience. If it is considered that the series does not reach a desired standard then that series will not be projected. If there are less than 4 entries then the series' will not be projected and no awards will be given. Entries (slides and tape and script) should be sent to:

Les Luckhoff, 135 Howard Avenue, Benoni, Eastern Transvaal, together with a 50c postal order for return of the series, in time to arrive on or before the 15th September, 1974.

IN MEMORIAM

It is with deep regret that we record the passing away of Koos Prinsloo APS(SA) of Virginia in the Orange Free State and also the demise of Les Allen, of the Springs Colour Slide Club. Both will be sorely missed by their fellow club members and on their behalf and that of the P.S.S.A. generally may I extend sincere sympathies to the families and relatives.

"NEWS".....

This month a few semi-irate Club Secretary's have been in touch with the Editor, having a little "blast off" about lack of coverage given to their own particular club in News and Views. This is great as it shows that at least the Club Secretary reads the rag. However, it means I have three letters from P.E., one from Bulawayo, one from JPS, one from Welkom, one from Southern Suburbs, and one from Action Line. (The one from Action Line doesn't mean I've not produced someones slides etc. It means we have a Durban correspondent). It's all very encouraging, and I'd like to thank the guys who have taken the trouble to write. (The dolls aren't shaping up yet, but I'll soon put an end to that by making a controversial statement like "Women shouldn't be allowed to join our Photographic Clubs, except as models".) But remember ladies, no more than 1000 words.

SOUTHERN SUBURBS -

Thanks to Hans Bucher and Jack Petzer of S.S.C.C. for the copy and the prints this month. Suburbs don't claim to be the oldest, or the biggest, or the best, but they certainly claim there aren't any better. For a club only 12 years old, Suburbs have made great strides, having a membership of 80, and that is because the membership is restricted to 80, but the waiting list is as "long as your arm" I'm told. Suburbs have been a combined Slides and Prints outfit for a long while, the prints being of the black & white variety. However as they say in the

classics, "all of a sudden" they've blossomed out with colour prints, and in a big way. (Not big 20 x 24 stoopid, big many). Hans, who is the Editor, tells me, and I quote, "Come tea time and we can't get the boys and girls back in their seats". (Sounds damn interesting Hans). Just shows how careful you have to be with your copy, as I'm a certainty to quote you out of context, it makes for more interesting reading. (Doesn't it?) S.S.C.C. have a club badge for use with windcheaters and one for the blazers. There's a full programme going for outings, the Golden Gate being a recent area on the list, with another coming up for the Witsieshoek area. This last is for men only, as S.S.C.C. don't think the dolls will stand bunking down in a mountaineering hut. (And who is going to do the cooking? Not the Chairman I hope). For those who are interested, meetings are held on the 2nd. Thursday each month in St. Mary's Hall, corner of Albert and Zinnia Streets, Rosettenville.

UITENHAGE -

Congratulations on your 22nd birthday Uitenhage Camera Club. The P.S.S.A. slide series, "My Way with Tabletops", by Margaret Bevis was very well received when shown at the monthly meeting. The weather took a hand however, and "rain stopped play" for those members who hadn't climbed in at the autumn sales and bought "below cost" rainwear. This series was one of the best they've seen, and very timely it was too; as their Editor says, "What with the fuel economy and winter coming on, "My Way with Table Tops" couldn't have come at a better time". A novel idea regarding the supply of "eats" at the meetings is used in Uitenhage. Two members are listed to supply the "goodies" for one meeting each year. (I'll bet you can tell the better cooks by the attendance. Full house means "Cordon Bleu" status). Uitenhage are in a little spot of bother with regard to typing of stencils for the Newsletter. Well Mr. Chairman, you'd better learn to type.

KRUGERSDORP -

May, 1974 was a red letter month for the Krugersdorp Camera Club, as that's the month the first ever colour print was put up for judging. It seems the "drum" has come to stay and has certainly made life

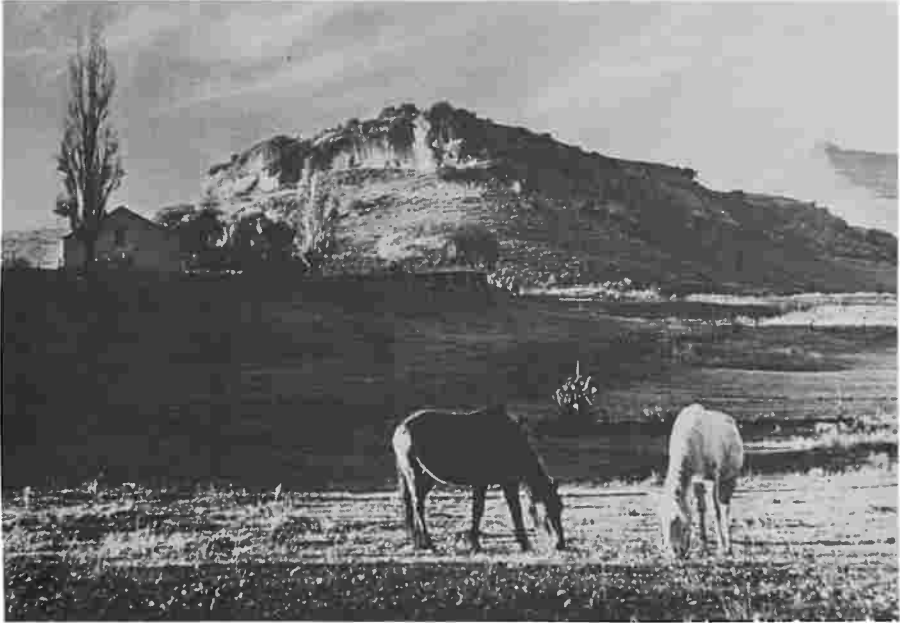
a little easier. (Wait until the "colour canoe" arrives). The West Rand Salon takes place in February, 1975 so the Salon committee has just been dragged out of the mothballs once again. Ex Salon Director Ian Thompson is now in retirement and Dries Kruger has taken over the job. I've no doubt Ian will be there should you need him Dries. I also notice that the Editor is having a little "bleat" about not receiving articles which were promised earlier in the year. Join the club lad, you're in good company. Obviously you haven't pestered the guys enough. If any of them are still speaking to you, you aren't using enough persistence. (Please note Howard, Barrie, G.W.-J, Robert, Ken and you others, I wrote to last month asking for articles). The Krugersdorp Editor even asks for a letter of complaint, "just for a change".

INDIA -

The "Viewfinder", official organ of the Federation of Indian Photography, bemoans the fact that, and I quote, "After a proverbial punctuality for nearly thirty years, which was the envy of many, an unfortunate crippling strike, followed by a lockout in our press room jolted us to an unwanted halt". The halt carried on for three months so any moans about lack of copy etc. are petty compared to this sort of occurrence. The Editor continues "But every cloud has a silver lining, and after taking the journal for granted all these years, the stoppage has made the members appreciate the magazine". (Absence makes the heart grow fonder?) I wouldn't mind the Editors job though. Whilst the rag was bogged down, he certainly wasn't. Flying to Taipei to judge the Society of China's 12th. International Salon, he then toured the country (Republic of China), was made an Honorary FPSC, an Honorary MCIBCEA, met umpteen photographic wheels, visited Hong Kong on the way back, then Saigon, Singapore, Colombo and home. (I reckon the Editor of News and Views will get a round trip to Bronkhorstspuit via Benoni, Brakpan and Springs with a quick stop for tea at Jan Smuts with an Hon.TT award on the way). The article started me thinking about Dr. Lal, with whom my wife and I had a short exchange of letters during the JPS Salon. The good Dr. was complaining bitterly about the price of colour film in those days. (About 3 years ago). I wonder what the price is now?

FOCUS ON JACK PETZER

The following prints are by the Chairman of the Southern Suburbs Camera Club, Jack Petzer. "A chance remark started the S.S.C.C." says Jack; what the remark was I never did learn, suffice it to say that JP is also a foundation member of a club that has come a long way in it's 12 years of existence.



"HAPPY GRAZE" - A contre jour shot taken at the Golden Gate. The print has actually been printed "in reverse" to obtain a better balance and achieve the desired result.



"CYNIC" - A strong character study achieved by using twin electronic flash, one via an umbrella and the other as the main source, used uncovered.

As well as being a Foundation member and Chairman (2nd. term of office) of the S.S.C.C. Jack Petzer is also a Life Vice President of the Camera Club of Johannesburg, an honour of which he is justly proud.

And being a very modest type, Jack answered, when asked how long did it take to learn about photography, "Well, I started as a snap shooter 35 years ago, have done Salon work for 17 years, and I'm still learning something new as I go along". That should be a heartening statement for those "new ones" who don't know it all.



"THE APPROACHING STORM" - An interesting study with a good cloud pattern printed in over the original scene. This print has never yet been rejected from a Salon. Well over 30 acceptances.



"FLAMENCO" - A table top study showing what imagination and 3 props can produce.

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Camera: Hasselblad. Film: FP4. Developer: Rodinal. Paper: Tura or Agfa.

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CARLETONVILLE -

Dick Hartley states that, "developing colour slides is as easy as falling off a log". He also says, or someone there does, that one doesn't save any money with the "do it yourself" set-up, but you gain on time, quality and the scratch free surface. I'd even say you saved money, as at R1.80 a roll by a pro lab. it can run out a little heavy. The demonstration on the use of flash had to be cut short as the audience were starting to get frostbite, and after the second set of toes had fallen off, it was unanimously decided to "fight another day". The Editor is on leave at the coast, hopefully "soaking up the sun". It appears he isn't soaking up any sun, but is nevertheless getting a lot of colour in his skin, mostly blue.

NORTHCLIFF -

Brother, for a real toughy I'd say a "Do It Yourself Instant Slide/Tape Series" at a club meeting must be tops. NCC have decided to do just this at a monthly meeting. A dozen assorted slides are given to teams selected at the meeting, plus tape recorder, tape and "off you go Jack". The Editor says a previously held meeting on this theme was a great success. That must be the understatement of the year. I'd say a meeting on these lines must have been "tremendous". (Plus hilarious). Northcliff are certainly looking for new members, are short of lolly and short of entries. So if anyone lives out that way, turn up at the Trinity Methodist Church on the 3rd. Wednesday, corner of 5th Avenue and 5th Street, Linden, or write to Vic Clark, P.O. Box 48149, Roosevelt Park, 2000. (Perhaps all those waiting to join Suburbs could serve a probationary period at Northcliff?).

GERMISTON -

The Germiston Camera & Cine Club hold their AGM on the 1st August, 1974 and are hoping for a full house. The June issue of Newereel carries a good article on "Composition" culled from the March "Viewfinder". (Viewfinder seems to be a popular name for photo. mags.)

PRETORIA -

There are more photo clubs in Pretoria than there are in Bapefontain, that's for sure. And the article "Photography

as an Art in South Africa: Something must be done" asks, "Does Pretoria, as the major capital, not have a responsibility to set a lead in this field?" (Don't really know after the fuss they kicked up about the play posters?). But the author, who is anonymous, remarks, "Sam Haskins and Michael Joseph, doing very well abroad, had to go overseas to make a living", which rather counters his own question as to whether South African photographers are good enough. But I don't think the amateurs care a hoot as to whether art galleries hang photographs or not. Surely it is up to the professionals, to push for this sort of recognition as they are the ones who will benefit the most. (That'll start an argument for sure).

FLORIDA -

The club year started here with a "bang" The subs. went up from R4.10 to R5.00. Ye Gods, Florida must have the lowest subs, (after Jabula) in the whole country. The idea in the Newsletter that everyone brings along an item of equipment for use by others at the meetings (workshops?) is a very good one. How often does one want to do something special, needing a piece of equipment that will only be used once? If someone else got that bit of equipment as a bargain, there might just be something you've got that someone else needs. Sort of co-op society theme. And Florida say one can store batteries in a plastic bag, (get as much air out as possible), on the middle shelf in the 'fridge for several years. (I know I store my film in a polystyrene box in the 'fridge and the film will keep for a very long time). But beware opening up the bag before the whole issue has been left to thaw out for 24 hours, as condensation will do as much harm to the batteries as to the film.

BULAWAYO -

The Rhodesian Photographic Society, Bulawayo, Rhodesia, must be in line for the oldest, having been formed in 1934, which makes the Club 40 years old. Petrol rationing has affected attendance at meetings, but a new venue has been found which is counteracting this effect. The RPS newsletter goes under the name "Focus Point", and at present is coverless owing to a finance problem. (Let's hope the Club had all the funds on Riboville

last week at opening price, not starting odds). Sorry about the "monopolistic treatment" last month. (Sorry about the cryptic remark but the Bulawayo Secretary knows what it means).

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....AND "VIEWS"

Last month Johannesburg and Springs supplied the copy for the theme, "Judging Systems", albeit unwittingly. This month the source of the copy will remain anonymous, and you'll see why later, suffice it to say the copy came out of a Club magazine, "Letters to the Editor" column. A lad using the non de plume "Shaky" has first tilt.

"Dear Sir,

Like "Infra-dig" in last month's magazine, I too attended a stills meeting. The night I was there they showed what was called a "Slide Series".

Sir, I have been making these for years with my cine camera. Only I project mine at 18 frames per second as against their 1 frame per 18 seconds.

I get lots more shots into my films too. I know some cine people say individual shots are only equivalent to words and are meaningless until made into sentences - "sequences" in film language. They talk about each shot having to relate to the one preceding it and following it but I reckon they're just trying to be clever. I'll stick to my 8mm slide series."

How's that for a backhander at the "stills" guys? (I'll bet the dual projection, fade out - fade in brigade are "positively LIVID").

The plot however, thickens. Under the Print Section is the following:

"I would like to comment on Infra-digs letter to the Editor in last month's magazine.

Firstly: he attended our meeting which shows he has an interest in still photography or is he

trying to crib our ideas?

Secondly: I like his method of masking by having a well placed thumb over the side of the lens, but this can cause problems. What happens if you have warts on your thumb or your nail is dirty? I would like then to see the result and also hear the judges comment on this well placed thumb."

The score at this stage seems to be love all.

Then comes the clue to the whole issue, and it is under the minutes of the last AGM.

"Mr. X congratulated Mr. Y on the new look magazine, but felt there was a lot of sniping in it against the Cine Section with reference to the higher standard of work in the slide section as compared to the lower standard of the cine section, and he (Mr. X) was not very happy about it.

Mr. Y. felt that we were one club and each meeting should be a combined meeting, half for slides and prints and half for Cine.

Mr. Z. felt that the two sections had nothing in common bar a camera and as such the Cine section should break away and form a new club."

But all ended well, it was finally decided that separate meetings would be held with a combined meeting each sixth month.

And to end off nicely, the Public Relations Officer, (true) stressed that, "members of the Society should be friendlier to visitors than they had been in the past". (I would have thought they should be friendlier to the Cine Section or vice versa).

This just goes to show what goes on in composite clubs, and it really is a ridiculous situation.

Everyone is doing their particular thing, which in this case is photography. (I couldn't care whether it is still or whether it moves, it's still photogra-

phy. No pun intended.) We all use a box with a lot of fancy gadgetry inside, a rool of something or other coated with an emulsion of some type, and we all finally get some kind of image for our troubles. So why the drama? Wouldn't it be "luverly" if everyone could live happily ever after? (Like St. George and the Dragon). I don't profess to know the answer, and I don't know how this particular club shaped with it's problems regarding this little lot, although I do see they are still a Photographic and Cine Society. (Perhaps you'll let me know chaps?) But it would seem to be a real problem as there are now three or four clubs who are in the throes of "fuedin' fussin' and afightin'" internally. Cine, Slides and Prints don't seem to be compatible. (Being a Print and Slide man myself I know they are both more difficult to do than Cine, as I've never done Cine).

If anyone has the answer to the problem, please let me know, as I'm sure the clubs concerned would love to hear what it is.

THE PHOTOGRAPHER AND THE LAW.....

...Abe Flax.

Have you ever considered that when releasing the camera shutter you may be committing an offence? This simple action could quite easily involve you in a legal tangle. You could face prosecution in a court of law and, if found guilty, and convicted, your fingerprints would be taken and filed in the police criminal records. Your unblemished character would be impaired for you would have a criminal conviction recorded against your name.

Taking pictures has its hazards, as you could become involved in an action against you for heavy financial damages arising out of a civil delict, by in-

fringement of the Copyright Act.

(Now hold on, don't go rushing out to sell all your photographic equipment; neither do you have to take counsel's advice prior to shooting each picture. The following brief explanation should cover most situations that are likely to arise).

It is therefore important to you as a photographer, amateur or professional, to know what pitfalls are to be avoided if you are to stay on the right side of the law. These can be divided into the following categories:

- A. The taking of pictures which could result in a CRIMINAL PROSECUTION.
- B. The taking of pictures which could result in a CIVIL ACTION against you for damages.

Category (A) requires discussion on THREE most important aspects, namely:

- (i) Prohibited Subjects.
- (ii) Invasion of Privacy.
- (iii) Pornography.

Category (B) deals only with the question of Copyright.

(i) PROHIBITED SUBJECTS -

You may not photograph Police Stations or Prisons nor may you photograph Convicts or Persons being taken into Custody. It is best to stay out of trouble and resist taking this type of photo-journalistic shot if you happen to be around with your camera at, perhaps, a political demonstration when the police are there also. Although you may lawfully take a picture of the scene, it is risky as you may not take a picture of someone being placed under arrest, and your camera and your film may be siezed as evidence of your having committed an offence. Needless to say it could take a long while before your camera is released to you and such an adventure could prove to be quite expensive.

Other prohibited subjects are Railway Stations, Airports, Harbours, Military Camps and Installations and Naval Dockyards. Although we often see pictures depicting docks and harbours at our club evenings it is advisable to obtain per-

mission from a responsible official before shooting these subjects as you may find yourself trespassing in a restricted area.

(ii) INVASION OF PRIVACY -

You may not enter upon Private Property for the purpose of taking photographs without first obtaining the Owner's permission to do so. If you do, you could be charged with trespassing. Thus you may stop at the side of the road to photograph a landscape but you may not lawfully climb over a fence into private property to get a better view of that same scene.

Privacy can be invaded if you infringe the Private Rights or "dignitas" of an individual. A woman sunbathing topless beside her private pool and photographed with a telephoto lens could claim that her dignity had been hurt and this could constitute "crimen injuria".

Briefly speaking therefore one should not take pictures of people in circumstances or situations which could give rise to annoyance or which could hurt their feelings.

(iii) PORNOGRAPHY -

Nudes have been a popular photographic subject for a long time and such pictures are permissible if properly treated. If a photograph of a nude is artistically treated and presented purely as a study of photographic merit and technique, then there is no objection to this type of work. If, however, such a picture is presented in such a manner as to appear suggestive in any way, then it may be considered to be pornographic.

Pictures which tell a story of indecency or obscenity or which ridicule any section of the public or which are offensive to public morals are all pornographic.

COPYRIGHT -

The next very important aspect to be considered is the question of Copyright.

The photographer is as concerned with the law of copyright as any other maker of literary, artistic, musical or dramatic work.

Normally the copyright belongs to the person who created the original negative

or transparency. But to whom does the copyright belong if you get a "model" to "sit" for you? The copyright belongs to the "owner of the photographic material on which the photograph is taken". Thus, if the photographer does not receive payment for his/her services, the copyright is vested in the photographer. If, however, the photographer is paid a fee, then the copyright belongs to the model. In this event it would be wise to obtain the written permission of the model to publish or exhibit the photograph, prior to taking the picture, and this written permission would constitute an "assignment of copyright".

There is no copyright in any particular view or landscape, nor in any particular way of photographing it. Therefore, if you see a photograph at an exhibition, of a landscape which you like so much, then there is nothing to stop you photographing the exact scene and indulging in this lack of originality.

Copyright in South Africa lasts for 50 years and no-one may publish or copy your pictures during this period - unless they pay you a fee, or you allow them to do so. The taking of pictures at many theatres is forbidden but this restriction must be clearly stated on your admission ticket or legibly displayed at the box-office so that you are aware of the fact before paying for your ticket. If you do take pictures in a theatre contrary to this instruction the copyright of the pictures so taken belongs to the producers of the show.

When producing a slide series you could also be infringing copyright laws by taping background music, but from this point of view you are protected so long as you are a member of P.S.S.A. as they pay an annual fee for your protection.

(This is the first article received in response to the request for copy from our Readers. Abe Flax is a member of the Jabula Cmaera Club here in Johannesburg and is well qualified to write on the above subject as he qualified as an Attorney many years ago. Should any of our Readers have questions relating to the subject, Mr. Flax has consented to answer these in future issues. Send all queries to the Editor.

WELKOM NATIONAL SALON

The 17th. Welkom National Salon will take place from the 3rd. - 5th. October, 1974. The closing date for entries will be the 4th. September, 1974. Entry forms are available from P.O. Box 14, Welkom, O.F.S. Once again there are three sections, Nature Slides, Pictorial Slides, and Monochrome and Colour Prints. Each author is allowed six entries per section, with the usual Salon rules applying. Entry fee is R1.50 per section. And just to show I haven't forgotten the Cine Boys, the Cine Section, the fourth section, is for 8mm, Super 8mm or 16mm gauge Cine Films with or without sound.

For those who are a little nervous about loss, all entries will be returned by insured post, so there'll be no problem there.

There are P.S.S.A. Silver Medals for the Print, Cine and Slide Sections, plus other Trophies, Central Photographic Society Plaques, and Certificates.

Don't leave it late, get your forms now, and get a place cleared on the mantle-piece for that Silver Medal.

The Jury, as our American friends so nicely put it, consists of some real "big wheel" photographers. Robert Owen, FPS (SA), Barrie Wilkins, FPS(SA), Pat Culverwell, FPS(SA), Eric Walker (who lives down there and doesn't need any introduction to the Free State lads), Don Briscoe APS(SA), Ken Frankel, APS(SA), Chas Knowles, APS(SA) and last, but not least, Solly Schneider of JPS who is another Cine fundi.

(I'm sure Barrie and Robert were put on the panel to stop them winning yet another Welkom award this year; they must hold the record between them.)

So there it is, something for all three mediums, lots of prizes, and a very good panel of judges; what more do you want? Entry forms? P.O. Box 14, Welkom, O.F.S.

APOLOGIES

In last month's write up about the PSSA/ARGUS show, mention was made of Kip van Zyl and Len Abelheim starting the show. Unfortunately, Len is a member of the same club and let me know, (quite politely), that the following is what really took place.

Len Abelheim, FPS(SA), was at the time of the first show, Chairman of Colour Slide Division of P.S.S.A. He approached Chas Barry, then P.R.O. of the Argus set up, with the idea of an ARGUS/PSSA show, and after a little "playing around" with ideas, the present concept arose. Kip van Zyl wasn't concerned, at that stage, with the proceedings. However, Kip was concerned with the last show and will certainly be up to his ears in this one. (This I know for certain as Kip approached me at the Club last week with the news that he hadn't received any entries yet. Please folks, get something in soon, or else I'll get Kip on my back each week).

So, that's the story, my apologies to Len Abelheim and Chas Barry.

THE SALON SCENE

..... Laurie Lavis

NOTE TO CINE ENTHUSIASTS

The International film festival which was to be run in conjunction with South African 10 Best Cine films of the year, HAS BEEN POSTPONED until October, 1975.

SA 10 Best continues as planned:

Closing date: 16th October, 1974
Entry Forms from: S.A. 10 Best Films,
P.O. Box 79,
Johannesburg.

Public performances: University of Witwatersrand Great Hall, 15th and 16th November, 1974.

COMPETITIONSPhotography and Travel Magazine:

Colour Slide competition - Subject:
Glamour.

Closing Date: August 25th, 1974.

1st Prize: R50 cash plus R25 voucher
for Agfa products.

2nd Prize: R25 voucher for Agfa products.

Up to 3 slides can be entered (slides
will only be returned if a self addressed,
stamped envelope is enclosed).

Entries to be sent to: Colour Competition,
Photography and Travel, P.O. Box
17805, Hillbrow, 2038, Transvaal.

6th F.I.A.P. Photo Forum Youth Colour
Slides 1974

This competition is open to every amateur
photographer:

- 1.1 Who is not older than 25 years on
December 10th, 1974.
- 1.2 Who is a member of P.S.S.A. (which
is affiliated to F.I.A.P.)
- 1.3 Who submits his slides through a
F.I.A.P. member association of his
country (P.S.S.A.).

Age Groups: The competition will be performed
in 3 age groups and each group will be judged
individually.

Group I: Up to 15 years

Group II: 16 to 19 years

Group III: 20 to 25 years

Closing date: 31st October, 1974.

For a copy of conditions of participation
send a self addressed, stamped envelope
to: L. Lavis,
F.I.A.P. Youth Competition,
P.O. Box 61140,
Marshalltown, 2107.
Transvaal.

3rd Agfa Colour F.I.A.P. Cup '74

Three transparencies or colour prints
can be submitted by amateurs from around
the world for these fabulous prizes.

1st Prize: Agfa colour Cup plus 1500
Deutschmarks

2nd Prize: 1000 Deutschmarks

3rd Prize: 500 Deutschmarks

Special Prizes: Books and Certificates.

Subject of Competition: "That's my

World".

Closing Date: 31st October, 1974.

Entry Forms from: Agfacolor - F.I.A.P.
Cup '74,
Agfa-Gevaert A.G.
Abt. Presse-und-Of-
fantlichkeitdarbeit,
D-509, Leverkusen-
Bayerwerk, Germany.

LOCAL SALONSWelkom National Salon

Closing Date: 4th September, 1974.

Forms: Salon Director,
P.O. Box 14,
Welkom.

Border International Salon

Closing Date: 9th October, 1974.

Forms: Geoff Thornton,
P.O. Box 147,
East London. 5200.

INTERNATIONAL SALONSNOTE:

M - Monochrome Prints

C - Colour Prints

S - Colour Slides

S(C) - Colour Slides Contemporary Section

N - Nature Salon (Slides and Prints)

PJ - Photo Journalism

MODANE - Closing date: Sept. 2, 1974.

Forms: Menneron, J.C. 18 Rue de la
Charmentte, 73500, Modane,
France.

S.N.

IRISH - Closing date: Sept. 2, 1974.

Forms: Hugh Doran, 83 Slievenamon Road,
Dublin 12, Ireland.

M.C.S.

FOTO CLUB BUENOS AIRES - Closing Date:
Sept. 7, 1974.

Forms: Eugenio Mauri, Montevideo 1012,
Buenos Aires, Argentina.

S.N.

BELGIUM - Closing date: Sep. 14, 1974.

Forms: Mr. J. Peeters, Devoerlaan 56,
B-1800 Vilvoorde, Belgium.

S. S(C) 2 $\frac{1}{2}$ "x2 $\frac{1}{2}$ " slides accepted.

MADHYA PRADESH - Closing date: September 20, 1974.

Forms: Waman Thakre, Photographic Society of Madhya Pradesh, 110/44, 1464 Quarters, Bhopal - 6, M.P. India.

M.C.

HONG KONG (C.P.A.P - Closing date: September 23, 1974.

Forms: Choi, Ying-Ching, C.P.A., P.O. Box 4334, North Point, Hong Kong.

S.M.C.

SAO PAULO - Closing date: September 30, 1974.

Forms: Raul Eitelberg, Rua Avanhanda, 316, Caixa Postal 8861, 01000, Sao Paulo, Brazil.

M.C.

TAPIOLA - Closing date: September 30, 1974.

Forms: Veikko Lahtinen, Pohjantie 8B 34, SF-02100, Tapiola, Finland.

M.S.

SEATTLE - Closing date: October 2, 1974.

Forms: Nan Justice, F.P.S.A., 4224 Williams Ave W, Seattle, Washington, 98199, U.S.A.

S. (SC).

BRITISH COLUMBIA - Closing date: October 4, 1974.

Forms: T.E. Thomas, 520 N. Nanaimo St., No. 103, Vancouver, V59-3H2, British Columbia, Canada.

S.M.C.

2 $\frac{3}{4}$ "x 2 $\frac{3}{4}$ " slides accepted.

BORDER - Closing date: October 9, 1974.

Forms: Geoff Thornton, P.O. Box 147, East London, 5200, Republic of South Africa.

S.S(C) N.M.C.

SALT LAKE - Closing date: October 12, 1974.

Forms: Virginia Streeter, 4793 Fortuna Way, Salt Lake City, Utah, 84117, U.S.A.

S.N.P.J.

INTERNATIONAL APPEAL

I've just received a letter from an Arthur Rickli of Switzerland, who has just spent a very enjoyable holiday in South Africa. Unfortunately, Arthur had a very rough bit of luck in Durban. Some kind person hoisted his camera and four rolls of film, and a very important four rolls they were. So the appeal is this: Would someone who takes slides on Kodachrome II (35mm) please send the following to friend Arthur: (originals only please) 3 slides of Universities, 6 of Landscapes, 5 of Cornfields & Plantings, 6 of S.A. Flowers (Proteas etc), 6 of African girls and women, 4 of modern Industrial Plants, 6 of Cows, Goats, Sheep and cattle, 4 of Cottages and Farms, 2 of New Hospitals, 2 of the Television Tower, 2 of Johannesburg by Night. Arthur offers to pay for the slides, but what I'm prepared to do is this. You send the slides to the Editor, (address on back cover) and I'll pay for the postage etc. to Arthur. Let's have some response to this appeal folks, we're known for our hospitality and friendliness the world over. Thanks in advance.

SECRETARY

P.O. Box 2007,
Johannesburg.

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